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HADDON HALL, ENGLAND.

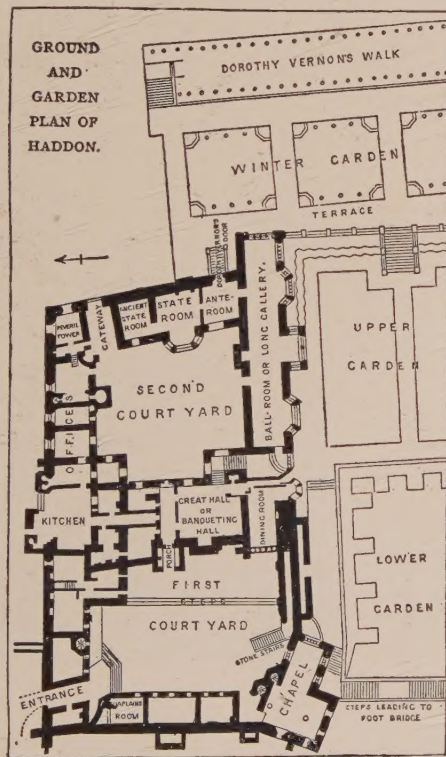
HADDON Hall is an almost ideal specimen of an old English baronial mansion, and has been a prolific theme for writers and an endless source of inspiration for poets and artists and architects, and will long continue to be so, for no "olden" place can be more picturesque or more romantic.

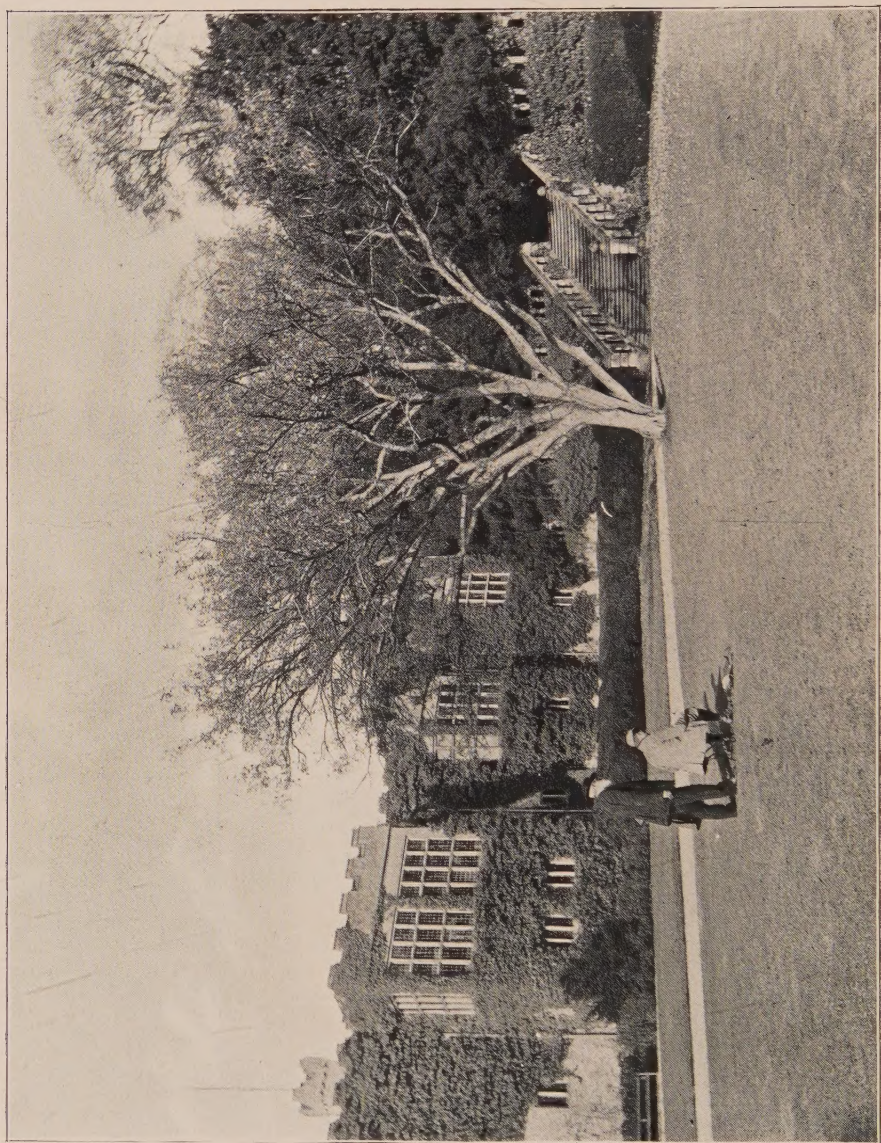
The history of Haddon, unlike that of most ancient baronial residences, has always been one of peace and hospitality; and however much its owners may, at one period or another, have been mixed up in the stirring events of the ages in which they lived, Haddon itself has taken no part in the turmoils. It has been a stronghold of domestic life; and from none of the English manors can we gain a better idea of what true seigniorial hospitality in England must have been. A list of its offices alone, gathered from the curious description written in 1666 by Lysons, is sufficient to stimulate the imagination. There was the "Great Kitchen," with its

two enormous fire-places, its many special stoves, its spits, its pot- and tenter-hooks by the score, its great chopping-blocks, its

dressers of all sorts and sizes, its tables of solid oak, six or seven inches in thickness, its chopping troughs—every possible appliance for keeping open house in the most lavish style. Adjoining the kitchen were a number of bake-houses, butteries, larders, pantries, salting-rooms and the like. From 1660 to 1670, although the family only occasionally resided at Haddon, there were killed and consumed every year some forty beeves, from four to five hundred sheep, and a great number of swine. In Queen Anne's reign the title of Duke of Rutland was conferred on the family, at which time a retinue of one hundred and forty servants was kept at the Hall; every day saw the ban-

queting room filled to overflowing with retainers and guests, and open-house festivities were observed for twelve days at Christmas-tide.

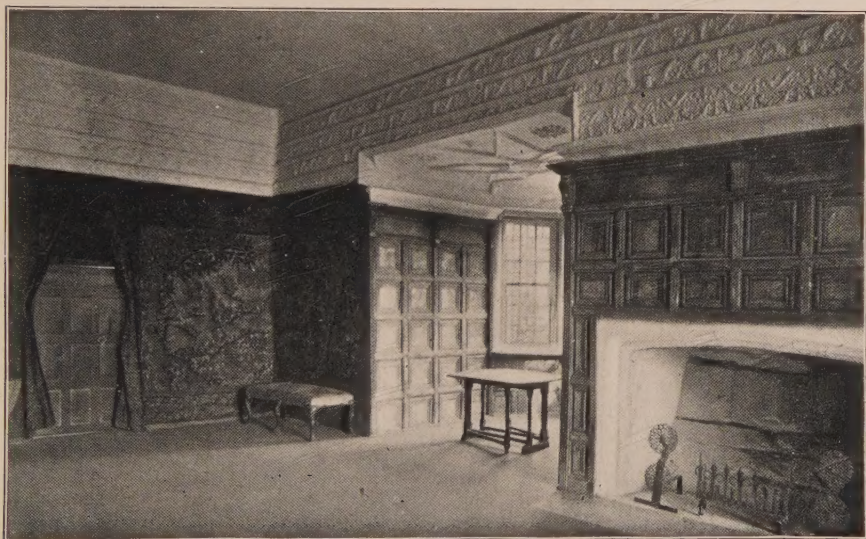




A curious relic of these convivial times may be seen in the illustration of the Banqueting Hall (Plate LX.). Attached to the side of the opening in the screen, at a height above a man's head, is an iron bracket with a ring attached. This, says tradition, was an instrument for enforcing the laws of conviviality, for if, in the days of merriment in the "good old times," a man should fail to drink up his quota of liquor, his wrist was fastened up in this ring, and the liquor poured down his sleeve to gradually trickle over his body; or, if guilty of any other breach of the law or decorum of the board, he was similarly tied up, and compelled to so remain during the carousal, and was treated now and then with a stream of cold water down his sleeve.

At the time of taking the Domesday survey, Haddon was a part of the king's

mother—she was closely watched and kept almost a prisoner. Her lover is said to have disguised himself as a forester, and to have remained in hiding in the woods around Haddon for several weeks in order to obtain occasional brief meetings with Dorothy. At length, on a festive night at the Hall,—tradition states it to have been one consequent on the marriage of her sister Margaret—Dorothy is said to have stolen away unobserved in the midst of the merriment of the ball-room, and to have quietly passed out of the door of the adjoining ante-room onto the terrace. Her lover received her, horses were in waiting, they rode all through the night in the moonlight, and were married in Leicestershire the next morning. The door through which the heiress eloped is always pointed out to visitors as "Dorothy Vernon's door."



DRAWING ROOM

HADDON HALL

manor of Bakewell. To whom it had belonged in the Saxon period is not clear. The first owner of whom there is any distinct knowledge is one Henry de Ferrars, who held it in 1086, and who, by grant of the Conqueror, had no less than one hundred and fourteen manors in Derbyshire alone. Held later by the family of Avenel, it came, in the twelfth century, into the hands of the Vernons, who retained possession of it for four hundred years.

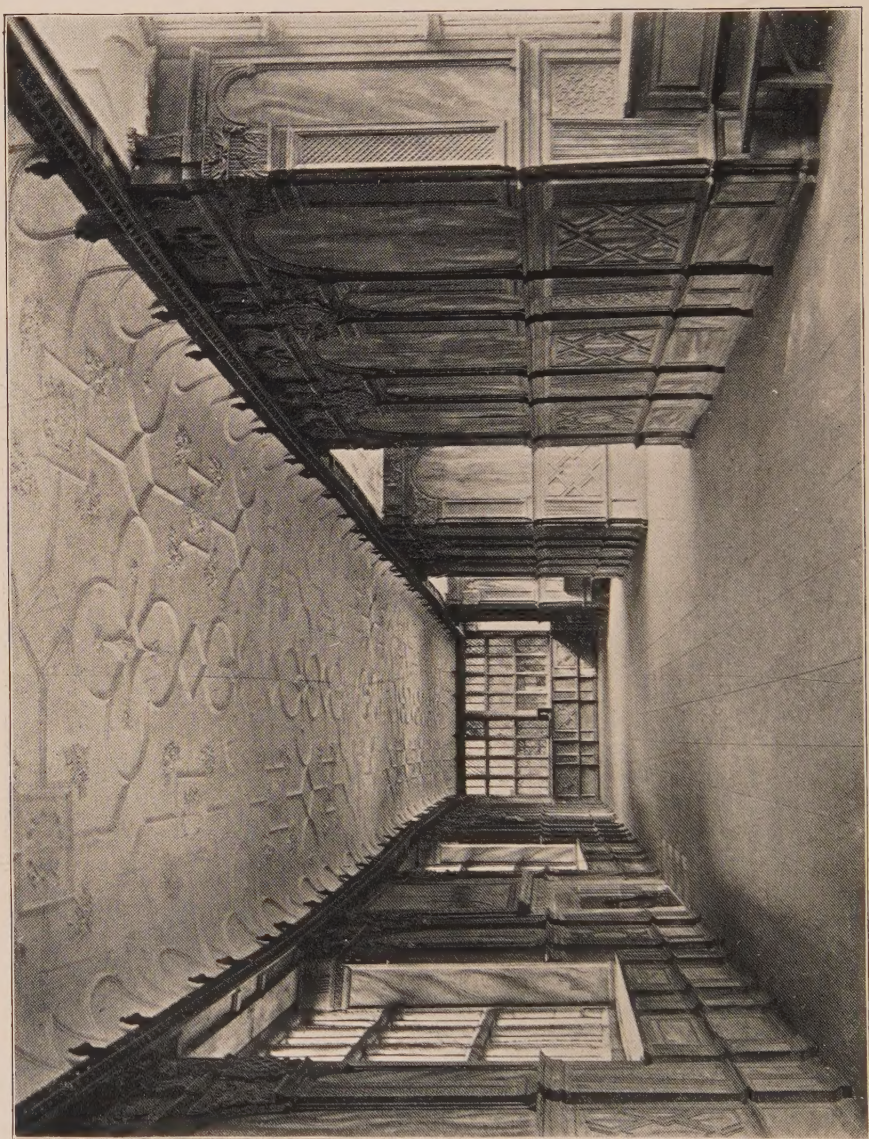
The most romantic figure in the history of the Hall is the beautiful Dorothy Vernon, youngest daughter of Sir George Vernon who succeeded to the estates in 1515.

The story of her life, according to popular belief, is that, having formed a secret attachment to John Manners, son of the Earl of Rutland—an attachment which was opposed by her father, sister and step-

By this marriage Haddon Hall passed into the possession of the Rutland family, who still own it, though the present duke lives at Belvoir.

The Hall stands on a natural elevation—a platform of limestone—above the eastern bank of the Wye. The river is crossed by an old and picturesque bridge which is visible in the accompanying illustration (Plate LXIV.).

The general arrangement of Haddon will best be understood from the accompanying ground-plan (Page 115) which, however, requires some explanation. On account of the abruptness of the slope on which the Hall is built, it stands so unevenly that a horizontal line drawn from the ground in the archway under the Peverel Tower (in the northeast corner of the plan) would pass over the entrance archway.



The architecture is of various periods, that at the northeast angle, the tower and a part of the chapel, which is transition-Norman, being the oldest. The great banqueting-hall between the two courts and most of the adjoining block date from the fourteenth, the east range of buildings from the fifteenth, and the south façade and the terraced gardens from the end of the sixteenth century. The arrangement of the gardens, terraces, etc.,—the design of which is contrived to suit a rapid fall in the level of the ground,—is most picturesque and charming.

The *ensemble* of the mansion, which partakes throughout more of the domestic than the castellated type, is exceedingly beautiful, but with the exception of the

this chapel are Norman; but the arches have been cut from their original semi-circular to their present arched form, and the pillars cut and shaved down, and their capitals altered in character. Against one of the pillars, and shown in the illustration, is a very noteworthy massive, circular Norman font, on which is a curiously constructed cover.

The Banqueting Hall or Great Hall as it is sometimes called, measures, within the screen, about thirty-five feet in length and about twenty-five in width, and it is of the full height of the building. It is entered by two open doorways in the screen which separates it from the passage, and which also forms the front of the Minstrels' Gallery over the passage. This screen is beau-



WINDOW IN THE BALL ROOM

HADDON HALL

hall, the dining- and drawing-rooms, and the long gallery, the living rooms generally, more especially on the north and west sides, are little better than a chaotic mass of small, dark, low and inconvenient apartments placed in juxtaposition, with small regard to comfort or order.

The best preserved and most interesting apartments of Haddon Hall are the Chapel, the Great or Banqueting Hall, with the Minstrels' Gallery occupying two sides of it; the Dining-room, the Drawing-room, and the Ball-room or Long Gallery.

The Chapel, which is shown through the doorway of the ante-chapel in Plate LXII., is, as will be seen by a reference to the plan, at the southeast corner of the building. The arches and pillars of the nave of

tifully panelled, each panel being headed with cinquefoil cusps, above which is other Gothic tracery. On the walls of the Banqueting Hall are some magnificent stags' heads and antlers, which bear evidence, not only of extremely fine growth, but of great age. The Minstrels' Gallery over the end of the Hall would hold a goodly company of minstrels or of guests to look down on the "lord of misrule," and other revellers below.

The Dining Room is one of the most charming and certainly one of the most interesting apartments in the whole building. The room is wainscoted, the upper row of panels throughout being filled in with exquisitely carved Gothic tracery, and with heraldic bearings. At the end of



the room is a beautiful oriel window, with seats on all sides, and forming one of the most delicious little retirements imaginable. (Plate LXI.)

The Drawing Room is situated over the Dining Room just described. It is hung with old tapestry, above which is a frieze of ornamented mouldings in pargetting work. This frieze is of five heights, each being decorated with a separate moulding of raised festoons, fruits and flowers. To the left, on entering, is a recessed window, over the similar one in the Dining Room; and from this window one of the most beautiful views of the terrace, the foot-bridge, the river, and the grounds is obtained. The window recess is wainscoted in panels, which were originally painted

tends, as will be seen on reference to the plan, nearly the entire length of the south side of the upper court — commencing near the Banqueting Hall and running the entire remaining length of the upper courtyard, is carried out into the Terrace beyond.

The room is wainscoted throughout its entire dimensions with oak panelling of remarkably good architectural character. The general design is a series of semi-circular arches alternately large and small, divided by pilasters with foliated capitals, and surmounted by a frieze and a turreted and battlemented cornice. The ceiling is coved — the coving receding for the cornice. It is covered with elaborate geometric tracery, containing shields of arms and crests. This ceiling was originally



UPPER END OF BANQUETING HALL

HADDOON HALL

and gilt — portions of the color and gilding still remaining; its ceiling is in the form of a large star of eight points, with intersecting segments of circles attaching the inner angles. Above and around the fireplace, the wall is wainscoted in panels in a similar manner to the recess. In the fireplace is a curious grate, the alternate upright bars of which terminate in fleur-de-lis, and also a pair of beautiful open metal-work fire dogs.

The Long Gallery, or Ball Room, is one of the chief glories of Haddon. (If the story be true, the whole of the flooring of this superb apartment, which is one hundred and nine in length, and eighteen feet wide, was obtained from one single oak grown in the park.) The apartment ex-

painted and gilt, and remains of the coloring and gilding are still distinguishable here and there through the whitewash.

Leaving the Hall by a small doorway at the end of a passage leading out from the Banqueting Hall, the visitor will enter what is called the "Upper Garden." To his right he will see below him, on looking over the strongly-buttressed wall — one of the oldest parts of the building — the "Lower Garden," roughly terraced down the hillside, and to his right a gravel path leads by the side of the building to the wall of the Chapel, where, by a long flight of sixty-seven steps, it descends to the old foot-bridge.

The Upper Garden (Plate LVIII.), one hundred and twenty feet square, is a lawn; up



its centre as well as around it, runs a broad gravel walk, opposite to which rises a wide flight of stone steps, with stone balustrades, leading to the Terrace and Winter Garden.

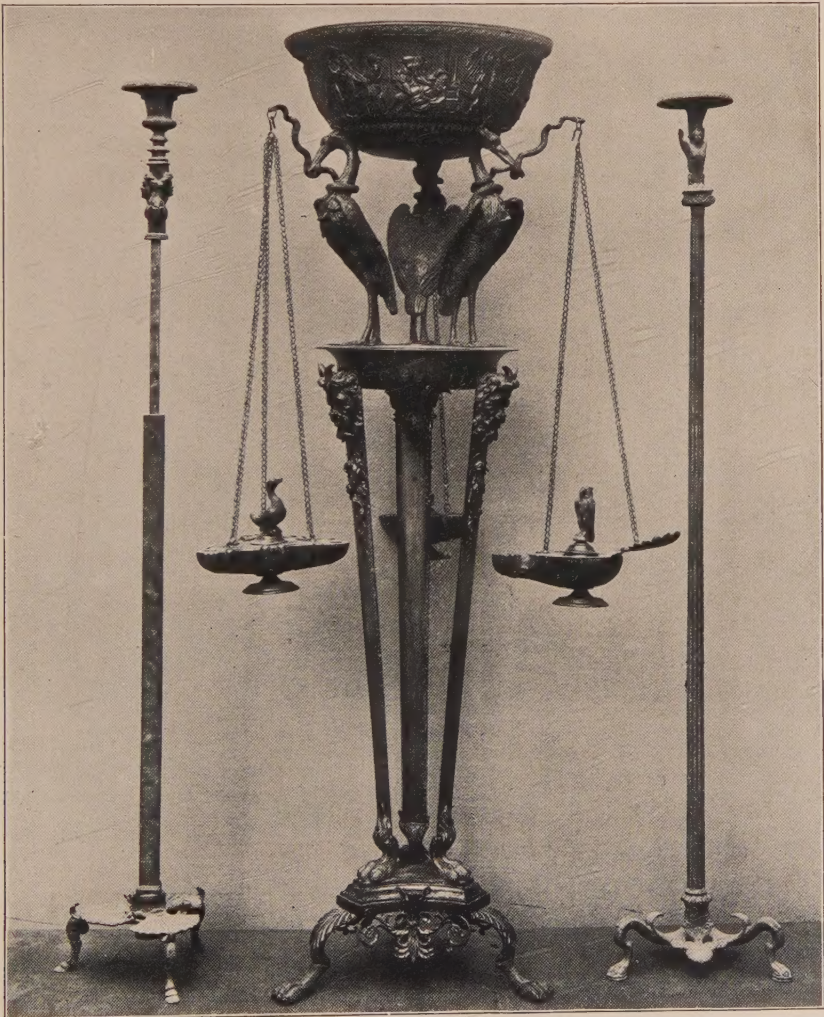
The Terrace, one of the glories of Haddon, extends the full width of the Upper Garden, the balustraded wall running flush with the end of the Long Gallery. From this terrace the finest view of the south front is obtained (Plate LVII.) The Winter Garden of the terrace is planted with yew trees, many centuries old, whose gnarled and knotted roots may be seen curiously intertwining and displacing the stone edgings of the parterres.

The above account has in the main been drawn from the admirable and minute description of Haddon Hall, written by Mr. S. C. Hall, F.S.A.

Pompeian Antiquities.

VESUVIUS has preserved for us almost all the ancient articles of household use and adornment that we have, for the eruption of 79 A.D., though it destroyed the cities, preserved, as by a miracle, all that was imperishable in them from the vandalism of succeeding ages. For example, the bronzes of Athens and Rome are lost forever, and but for those of Pompeii and Herculaneum we should not have known how greatly the ancients excelled in this branch of art.

Pompeii was a seaport, built at the foot of Vesuvius about seventeen miles from



LAMP AND CANDELABRA

POMPEII





BRONZE CANDELABRUM

POMPEII

Naples. It spread in elliptical form over a space of nearly two miles in circuit. The favorable situation of the city and the enterprise of its twenty-five thousand inhabitants tended to render Pompeii the centre of a flourishing commerce. In A.D. 79 the great eruption of Vesuvius occurred — the first on record — which buried Pompeii and Stabiae in ashes and cinders, and Herculaneum in liquid mud.

For seventeen centuries Pompeii and Herculaneum remained thus buried. The excavations were begun in 1748. By mere chance some peasants found some specimens in a vineyard near the Sarno. Charles III., King of Naples, caused these discoveries to be followed up.

Herculaneum was discovered in 1721 when the Prince of Elbœur, building a country-house near Portici, noticed some pieces of marble which the peasants had taken out of a well, and immediately caused excavations to be made.

In 1738 Charles III. forbade excavation by private persons and began systematic investigation, sending all the articles which were discovered to the Museum at Portici. These articles were subsequently transferred to the Naples Museum, which now contains more than one hundred and twenty thousand specimens.

The destruction of Pompeii thus saved from the fanaticism of the earlier Christian centuries an immense number of works of art and other articles, which have served to initiate us into the secrets of the life of the ancients, to explain many allusions of classic writers, and to give us a clear idea of the high civilization and luxury to which they had attained.

Although art was in decadence when the city was destroyed, there is abundant evidence that the wealthy citizens held it in great esteem and treasured the masterpieces which the Augustan age had handed down to them.

Pliny, in his natural history, says that the best bronze candelabra, for instance, came from Ægina, and that the most common



MARBLE CANDELABRUM

POMPEII



ones cost from one hundred to one hundred and twenty-five dollars, while the more elaborate sold for as much as two thousand. There are records of enormous expenses incurred in the purchase of tables and other choice pieces of furniture. These were made of marble, silver and bronze, often enriched with precious stones. Wooden tables made of beautifully grained wood were highly prized. As much as a million sesterces (\$45,000) was paid for one table by Cicero; and one of citrus-wood, which had belonged to the King of Judah, was sold at public auction for over \$50,000.

All such articles, from the elaborate curule chair to the most common kitchen utensil, were designed and executed with an artistic grace of high perfection. Their number alone is sufficient to stock several museums; and such is the elegance of their form and the elaborateness of their execution that they are no doubt correctly attributed to Greek artists, who alone would be likely to carry their taste for ornament into such minute details.

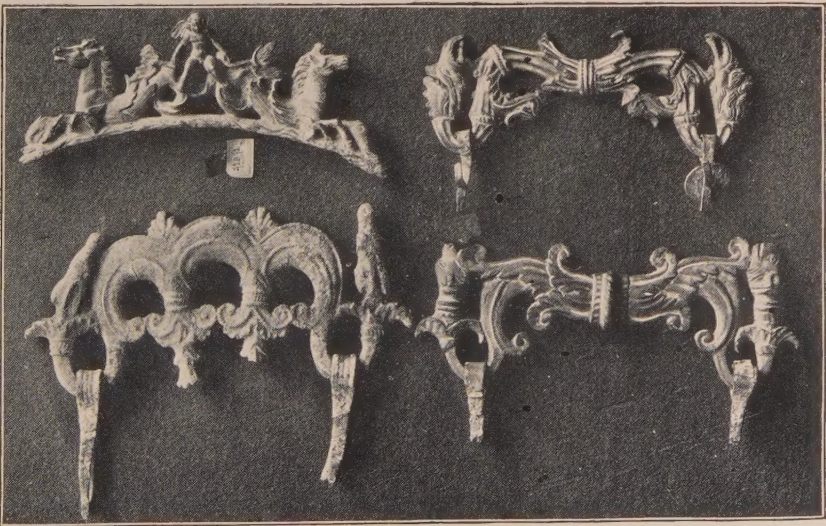
The difference between the work of these Pompeian artists and that of the artificers of our own time is especially noticeable. Everything in a Roman house displayed the hand of the artist in an unaffected but quite unmistakable manner; whereas our household chattels, being made to a pattern and in vast numbers, though they answer their purpose admir-



MARBLE TABLE

POMPEII

ably, may be justly classed as being the production of a utilitarian age, testifying rather to the skill of the artisan than to the taste of the artist. The remains of Pompeii and Herculaneum must lead us to wonder what the Roman capital must have been in the Golden Age, if third-rate provincial towns, in an age of decline, could boast so many masterpieces.



FURNITURE ORNAMENTS AND DOOR-KNOCKERS

POMPEII

